Goodwin Puts Up a Good Bluff as "The Genius."

he gets away with it! That's the astonishing thing about the three A acts of tomfoolery at the Bijou. Any other actor would get "caught with the goods." But the artful "Nat"—no longer "Mr. N. C. Goodwin"—dodges criticism and once more bobs up serenely. He has renewed his youth and his toupes, and for the first time in several seasons he is really enjoying himself. It is only natural that the audience should join in the fun, for genuine Goodwin fun, with the "Nat" trade-mark, is always infectious.

"The Genius" isn't a play, it's a bluff, and Goodwin has been clever enough to take it for what it is worth. It puts a "Trilby" foot forward at first, then zompa into Weberfieldian impossibilities, and winds up like a society play without

"Incidentally, "The Genius" puts a crimp in the "artistic temperament." For that alone, William C. and Cecil de Mille deserve a vote of thanks. The young authors have evidently "moved in artistic circles," but they have been level-headed enough to take their common sense with them and keep it working while the ally asses performed their studio stunts. Any one in the incipient stage of an "artistic temperament" should go to "The Genius" and take the cure. Dr. Good-win's treatment is its own guarantee.

As the rich Jack Spencer who wants art while he walts in order to impress a

young woman with the artistic bee buzzing in her bonnet, Mr. Goodwin is "Nat" with a vengeance. He buysfout three poor artists, and becomes painter, sculptor and musician in less time than it would take J. Pierpont Morgan to buy & highpriced picture. He doesn't pretend to play the part-he burlesques it with all the old Goodwin leve of burlesque.

"Do you expect to learn art as you would poker?" he is asked

"I never learned poker; I inherited that."

Even the women in Saturday afternoon's audience recognized the real Goodwin in that answer, and dealt him a "hand" of appreciation. They were with him in everything, especially in that tingling moment when he and the paetty model washed their hands in the same basin-oh, splanh!

Miss Edna Goodrich was a pretty model, if not a model actress, and she made eyes at the audience with a goo-goo persistency that won it completely. She was much more interesting than the artists she Tribbyed. Neil O'Brien was a hopelessly un-German musician, Robert Paton Gibbs a French painter of the stagy school, and Gordon Johnstone an Irish sculptor who "muddled" his brogue and

But with Goodwin glorying in his "greatness" and going the De Milles several better in the game of "buff," the others didn't matter. The wide-awake "Nat" overlooked one trick, however, when he failed to join in the laugh on the dismayed critic who had discovered "the genius." This was the one time that Good-win wasn't himself. He owes his sense of humor an apology.

"Popularity" with a Question Mark.

THE programme raised its modest butler and made hisness generally obnext and murmured: "The audience is kindly requested to holler
for Rand when the lights go out on
the second act."

To add to the joy of this "beautiful home was Marfon Vanderveer, who had

for Rand when the lights go out on the second act."

But the audience didn't "holier." It set Mr. George M. Cohan and his "Popularity" a good example by behaving track. When the lights went up Mr. Thomas W. Ross was standing before the curtain telling the real audience that he was going to act. whereas Robert Rand, a moment before, had told the tricky theatrical manager in the play that he wouldn't go on. The "Take" audience behind the seenes had raised an awful row when it heard the "Robert "Popularity" and quite smooth Ross.

Mr. Ross with a resignation born of too much "Popularity" and quite smooth Ross.

Mr. Cohan's so-called comedy is Mr. Cohan's accessful actor, but otherwise it of assiccessful actor, but otherwise it whom Mr. Cohan puts forward is what the author himself misht call "the author himself misht call "the author himself misht call "the author samples and the Riverside Drive him saumer into 'the Riverside Drive him saumer in the 'the sauch sauch the sauch sauc

I RAN AT TOP

THREE MILES

CVER THAT

SPEED FOR PULLY

MUST YOU GO,



AND DID YO

OD TEUN I MELT

CATCH HIM?







(HENRY PECK! DON'T YOU BE) (FOOLISH AND PAY THAT LANDLORD THE RENT UNTIL HE BUILDS HE THAT MICH. GIVING UP MONEY 50









BETTY VINCENTS ADVICE LOVERS The Seven-in-Six Puzzles.



The Girl Who "Sponges." IRLS, don't sponge!

A letter I have received from a young man corre
spondent explains it better than I can. "I like girls and I like amus-ment," he writes. "I am A Cure for Knocking.

The Lion and the Mouse?" Neither have I. I'd just love to go?" This is the sort of thing I hear—not from one girl, but from a dozen every day. Now, I am not mean, but I don't know a dozen every day. Now, I am not mean, but I her she "knocks" and of our with her she was a special to him and let him know how I feel about the marter? My father says I am too young to marry, but I love him so that I don't know has I love him so that I don't know has I love him so that I don't know has I love him so that I don't know has I love him so that I don't know has I love him so that I don't know has I love him so that I don't know has I love him so that I don't know has I love him so that I don't know has I love him so that I don't know has I love him so that I don't know has I love him so that I don't know has I love him so that I love

We all know girls of the kind this young man complains of. They may succeed in securing a certain amount of attention for a time, but they incur the for me. I have asked her many times contempt of every man whom they compel to spend money on them. Be satisto stop that "hammering," but in vain, fied with the attentions your beauty and sweetness attract and don't be a ho'd-Your advice would be greatly appremp girl! Men have no respect for her. They talk and laugh about her to each clated by GARDEN CITY.

other, and no one submits to her enforced sway very long. If a young man The only thing to do is to knock Dear Betty:

A young man, twenty-one years harder and longer than she does. Comwants to take you to the theatre that is very nice. But you certainly cannot harder and longer than she does. Comenjoy a performance to which you know you really builled him to take you, plain of everything before she gets a Let him do the asking always. You will like it much better and so will he. chance. Read "The Taming of the

ance of a young fireman whom I There is no reason why you should I am sure he loves me, because he girl

She Loves a Fireman.

Dear Betty:

OR the past eight months I have been going with a young man whom I think a great deal of.

But lately I have made the acquaint
dearly love. He seems to think a great deal of me. But one of his great deal of me bewas separated from this wife. I love him dearly. Should I still be friendly with the first or not?

Are firemen true to their wives?

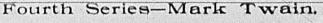
But lately I have made the acquaint-

but from a dozen every day. Now, I aim not mean, but I don't fixe to be he'd up. Indeed, I refuse to be. For that her she "knocks," and of course I man's coolness. Do not write to lim from among my young lady friends. What do you think about 'it?" I think a great deal of this girl and large and you don't think young man complains of. They may succertain amount of attention for a time, but they incur the for me. I have asked her many times for me. I have asked her many times to stop that to stop that 'hammerius,' but in valu. They have greatly apprended by the large and don't be a holding and large about her would be greatly apprended by the stop that he will not believe it.

till you become engaged to one. Ask for a couple of weeks and I feel ver the young fireman about the gossip anxious about it. He has seen me, but seems very indifferent now, What would you do about it if you were in my place? I love him very dearly Should I write to him and let him

GARDEN CITY. Marriage on \$18 Per.

old, and I met a pretty girl of nineteen about three weeks ago. It was a case of love at first sight. It seems a case of love at first sight. It seems that we are intended for each other. But I only get a minry of \$13 per week and I sm used to high living. Do you think it advisable for me to marry under the present circumstances? H. K. You cannot live very high on \$18 per If you marry a competent and sensible cirl.





Hidden Picture 1 .- Find the Fish.

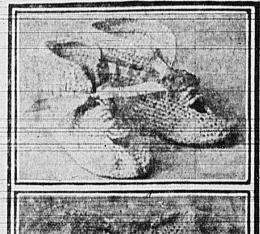
THE EVENING WORLD here prints a hidden-picture puzzle, It will print one every day. Each picture is complete in itself, but if you will out out and save the six plotures of each series and put them together properly at the end of the week you will be surprised to find but without which the series would be incomplete. Save the Mark Twain series and find the seventh hidden picture.

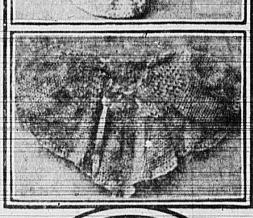
HEALTH AND BEAUTY. By Margaret Hubbard Ayer.

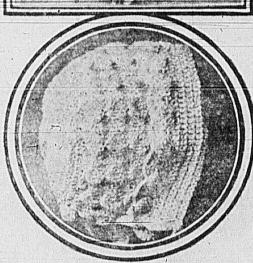
ounces; oil of eucalyptus, 2 drams; alcoline of marks. They will leave solved and filter. Apply to the roots

IMP A Romance of Love and Magic. By Robert Louis Stevenson together properly at the end of the week you will be surprised to find that they make one big seventh picture that not only belongs to the group, but without which the series would be incomplete. Save the Mark Twater. has kind, the shopman gave Keawe, take the whole affair, whim." has kind, the shopman gave Keawe, take the whole affair, sky siver dollars for the thing and took his pen and made a computation, window, window, window, "I have sold that very sum that Keawe had inherited."

and when he had done he hamed the very sum that Keawe had inheritod. So he made his terms with the archit. So he made his terms with the archit.







For Baby's Layette.

the instep and ankles What makes the moore sins so very pretty is. dour wool that is used. The little bood, too, is so easy to make, In is used quite a bit with a band around of the fan shell stitch. It takes but two skeins of Pompadour, a yard of ribbon, and perhans three or four hours time. The jacket has leg-'o-mutton sleeves, You know the Nightingale shape - pointed front and back, with the side tied into sleeves. This new jacket in much the same, as to the shaping of the body part. a yoke made in the bean stitch that is as lovely as one could imskirt portion in double crochet, and a border to match the yoke. The sleeves are worked

> in double-crochet, with cuffs like the border of the jacket. Saxony wool is used in working. The stitches are made quite small and firm, yet the garment has none of the heavy appearance of so many

OOK at the dainty mocoasins in our

closely orocheted

who are interested. There will be no charge for sending them. Kindly address Laura La Rue. Knitting Editor, Evening World, P. O. Box 1854, N. Y. City.



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